


SOME

Construction paper is acceptable here but tagboard and cardboard are more sturdy. Prints can be applied directly to cardboard surface or try prints on another paper and mount it to the surface. Some possible folder arrangements shown below:

simplest is a  
folded piece  
of construction  
paper, tag board  
or stiff cardboard  
(railroad board  
poster board  
boxboard  
stencil board  
chipboard  
(tablet backing)

Score cardboard once,  
will hold minimum amount



Scored spine  
can be covered  
with tape or  
scored paper

Score cardboard twice  
for wider "spine" to  
hold more samples

PRINTED DESIGNS can be used on front cover only, or used on both front and back cover to continue the all-over pattern...

For 2 12 x 18" papers, join paper

**SOME LETTERING SUGGESTIONS:**

(a print-making technique or another of your choice)

## AVOID

1. RELIEF PRINT IDEAS (Reverse the letters!)

"Gadget" prints such as stick prints, cardboard edges, wood edges  
glue-on letters such as rubber, cork, cardboard, fabric  
incised relief for a "white line" effect...such as egg carton,  
meat trays, wood, wax, clay, linocuum,

2. STENCILS (make your own, avoid commercial type here)

Letters are not reversed here, you can use both inside and outside parts of the stencil to form the letters

Use sponge, spatter with tooth brush, dry brush with stiff brush..  
keep paint very "dryish"..if it's too liquid, it will seep through  
and get under the stencil forms

### 3. RUBBINGS

Letters are cut of cardboard and pasted to surface in a regular reading position..not backward..place paper on top of letters and roll an inked brayer over letters..or use side of crayon over letters and add a print technique later

4. CUT PAPER...(try cutting letters from papers you have printed designs on...or see sheet in your packet and try cutting SCORED letters

5. HAND LETTERED words in felt pen, lettering pens, brush, ink pens

Prepared by  
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# SOME AREAS FOR INDIVIDUAL EXPERIMENTATION IN SIMPLE PRINTMAKING

(see packet and bulletin board)

Below are some ideas and materials you might incorporate into a print-making unit:

## "GADGET" OR SCRAP PRINTING.....

Collect a variety of items, paint on them and "stamp" them for prints...

Spools, kitchen gadgets  
Edges of cardboard, regular and corrugated  
Soles of shoes, boots, tennis shoes, rubbers  
bike tires  
brayer "rubblings" over textured surfaces  
metal stampings

Nature prints..  
leaves, ferns, feathers etc.

"Canning" (works well on fabrics with Colortex)  
sponge prints with various textured sponges

Body prints--hands, feet, arms, etc.

Scrap wood prints

Golf ball, other balls to roll on paper

Man made forms--machinery parts

Children's blocks (backward letters!)

## "TIE-ON" type

Use string, cord, rickrack, yarns, rubber bands and tie on cylindrical or block forms

cylinder prints using cans  
dowels  
brayers  
curtain shade  
wood rollers  
cardboard rolls  
rolling pins  
corrugated papers

## "GLUE ON" type

Collect flat materials and glue on block or cylinders

Inner tube  
Other rubbers  
can rubbers  
bathing caps  
Rubber bands  
Textured fabric  
sheet cork  
glue drizzled (Ducco cement)  
Felt prints  
Tape  
Leather  
Sponge rubber  
Cardboard (shellac it before printing)  
strings, cords  
collotype  
"gummed" paper things  
pipe cleaners  
corrugated papers & cardboards

## "INCISED RELIEF" and SIMPLE CARVING type

styrofoam  
egg cartons, meat trays  
modeling clay (non-hardening type)  
soft wood  
"distressed" wood  
saw into wood sticks  
incise plastic  
Hunt printing plate or Linoleum blocks  
Corks  
Vegetables (potato)  
Art gum erasers  
Wax and parafin  
plaster pieces  
Pull print from wood grains  
Incised styrofoam  
sewing spools  
Design into styrofoam with heat, glue gun, wood burning tool, soldering iron, etc.  
Incised soap

## PRINTS NOT INVOLVING THE RELIEF PRINCIPLE OF HIGH AND LOW AREAS

Monoprints

Sun prints (fade paper)

Diazo prints

(amonia fumes)

Finger paint prints

Marbelized paper or

swirl prints (oil on water)

Stencil prints (not reversed!)

sponge or dry brush stipple

spatter and spray

brayers

wax paper or saran prints

Crackle paper prints

Paper prints (doilies, etc.)

Tissue paper prints

Prints pulled from "fold-dye" papers

Silk screen printing

(with varied image making methods)..not reversed!!

embroidery hoop method

cut film methods -stencil

photographic methods

resist techniques

paper stencils

SEE BOOKS ON PRINTMAKING ON YOUR READING LIST...



## SOME POINTERS FOR CONSIDERATION IN EVALUATING THE PRINTMAKING UNIT...

### 1. IDEAS!!!

.....your resourceful response to the assignment in use of materials, ideas on using printmaking in the classroom, your individual approach to ideas that have been presented in class or that you have researched yourself, your adaption of ideas and improvement upon them for your own use, your abilities to try new ideas and collect inexpensive materials that will work well for your purposes, ability to combine techniques appropriately...



### 2. GOOD BASIC DESIGN AND COMPOSITION PRINCIPLES APPLIED TO ASSIGNMENT...

.....Good original designs and ideas for all blocks and printing matter

Interesting textural effects from the materials you have used  
(use dry brush effect if you are using tempera or acrylic paint)

Unity in overall repeat designs..try unifying block design, by overlapping, tonal areas, linear effects, good placement, and nice transparency effects

Good color mixing to avoid the constant use of raw colors from bottles

Good relationships between the background effects and the print on top

Good contrast and variety in your work

### 3. KEEP A "PRINT" QUALITY IN YOUR WORK...

Let the texture of your printing material show

If colors overlap, see what interesting new colors will form (not muddy ones!)

Consider the line, form, texture on your prints and how you can retain these qualities  
Don't retouch areas by "painting" over them, you may lose the print quality

Consider the type of paper you are using and how it affects the final results  
Consider how both the high and low areas of the block may work for the print quality...or how only the high area may work best (by stamping)

### 4. PRESENTATION OF YOUR WORK.....

Neat mat cutting is a must! (see sheet on mats) More experienced mat cutters might like to try varied mat styles that are appropriate to print (circular, multiple, etc)

Trim edges of papers on our paper cutter for sharp edges (especially when making greeting cards and note papers)..paper can be purposely torn for a "deckle" edge or use a "deckle edge" paper cutter

Keep your work clean, especially mats (put slip sheets between projects, if necessary)

Be sure a "practical application" idea is obvious, label for its use, and really practical for a school situation (if a wrapping, wrap an empty box)

Organize your work into your best required items first and then add a folder in back for samples or experiments you may have tried

### 5. ADHERANCE TO ASSIGNMENT SHEET

Basic requirements will be checked and after this, create any prints that you would like to try that involve original designs..please list all techniques on an inventory sheet that is furnished to you

Extra credit work is fine if you keep it of high quality



# INCISED RELIEF PRINTS .. USING FOAM MEAT TRAYS

A good substitute for a linoleum block print is a drawing into a meat tray (or egg carton, polystyrene, or similar foam material). It involves no dangerous tools, is faster, less expensive, than the linoleum block print with very similar results. It will teach the principle of the "white line" effect where low areas of the tray become the color of the paper and the high flat areas take the ink or paint. It also has great potential for the study and exploration of line variety and textural areas in a composition.

"DRAWING" the DESIGN OR COMPOSITION INTO THE SURFACE... (it will reverse in printing!)

It's a good idea to practice first with smaller trays or egg cartons to get the "feel" of the materials. The sides can be trimmed off the tray or left on so it is easier to pick up the tray. A larger design can be made, however, by trimming the edges so paper can be placed on top of the design for printing. Meat trays can be purchased at the supermarket meat counter in sizes about 9" x 11" and 12½" x 16".

CONSIDER VARIETY IN THE THICKNESS OF THE LINES... by using a variety of objects used for drawing or "indenting" the line into the surface. If only one size object is used (such as a fat lead sketch pencil) all the lines will be the same thickness and the finished print may be monotonous in the design. Try such items as pencils, ball-point pens, paint brush handles, scissor tips, nails, sticks, nail files, knitting needles, crochet hooks, paper clip ends, or other items that will indent and not tear.

WORK FOR VARIETY OF TEXTURAL EFFECTS...

Hopefully, interesting textural areas can be worked into the design next to plain solid areas to give variety and contrast. Plan the composition's areas well so the textures enrich your idea and not add a "cluttered" effect.

Try DRAWING in textural effects with varied line patterns.

Try "STIPPLING" or "POKING" textures into surface by moving up and down with a pencil, brush handle, or other utensil that works well.

Try "SCRAPING" textures into the surface by dragging object across the foam such as plastic knife with serrated edge, comb, kitchen utensil...

Try "PRESSING" or "POUNDING" sturdy items into the surface... collect such items as metal stamping, felt pen tops, sticks, plastic pieces, spools, screens, tupper ware covers... Press or pound firmly but take care not to break the surface clear through..

Whole "pattern plates" can be created from these above methods. Try using them for overprinting techniques or textural areas in selected parts of your print...

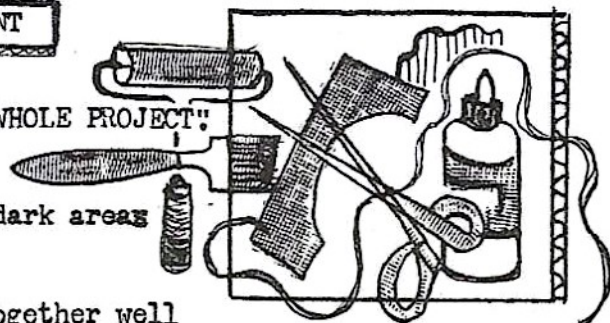
USE THE TEXTURAL PATTERNS OF SOME TRAYS...

Some trays may be found that are made with honeycomb patterns, line effects, small circles, tiny rectangles, and other overall pattern effects that will print well

APPLY INK TO THE TRAY... use water soluble block printing ink with a brayer. This will hit the high areas well and will not get ink into the indented lines. OR use a wide DRY BRUSH lightly over the top of tray with tempera paint that is not runny. Use soap in the paint if it does not adhere well to the tray... Or try SPONGING tempera on... Place your paper over the inked tray and "press" the paper into your design with your hand, spoon, or brayer..



# SOME STEPS IN CREATING A **CARDBOARD RELIEF PRINT** (sometimes called a "collograph")



## 1. GET A GOOD DESIGN--this is the KEY TO THE WHOLE PROJECT! (or composition)

Consider a good balance of light and dark areas  
Use small, medium, and large forms  
Plan some textural areas  
Cut shapes that are unified and fit together well  
Consider that the design will be cut out--better yet, practice cutting out your shapes out of black construction paper before you cut your cardboard

- ## 2. CUT SHAPES FROM CARDBOARD--these will be the "raised" area of the print
- Cardboard can be cut with scissors, torn, punched with paper punches, pinking shears, X-Acto tools, paper cutter,  
Use cardboards that are relatively the same height--  
old tablet backing cardboard (grey or light brown, called chipboard)  
heavy weight tagboard  
bottom of stationery, shirt, suit boxes, etc.  
Avoid sharp edges  
Cut shapes to join and interlock together (like puzzle)--try not to overlap pieces on top of each other as it will give uneven heights for printing  
Work for some solid areas, textured areas, linear effects  
Try out your cardboard with paint or ink to see if it works before printing it (some cardboards have too slick a surface, rough it up with sand paper)

## 3. GLUE CARDBOARD SHAPES ON TO A STURDY SURFACE

Try some surfaces such as corrugated cardboard (for corrugated textures)  
(don't get too large! upson board (material for our drawing boards)  
9 x 12", 12 x 12, Masonite or hardboard (has smooth and textured side)  
9 x 9, 12 x 14 are Ceiling tiles  
about right sizes for Floor tiles  
classroom situation) Fabric bolts  
Wood of all kinds if you want wood grain background

Be sure the cardboard is glued down securely;--get glue near edges with thin  
Press down well while glue is drying, use books heavy objects on top coat

## 4. ADD PROTECTIVE COATING TO SURFACE



Shellac may be brushed on for a couple coats (clean brushes in alcohol)  
or acrylic polymer medium may be brushed on (clean brushes in water)  
or a lacquer or a varnish may be used--may sure it is not water soluble  
This coating keeps cardboard glued down better and keeps the ink or paint from soaking into the surface too much and wearing out the plate

## 5. APPLY COLOR TO THE "PLATE"

Brushes with water soluble block printing ink may be used or  
Tempera may be applied quickly with large brushes (bigger plate, bigger brushes!)  
If color does not stick well at first to the shellaced surface, add a drop of soap to the tempera  
Use your options of painting only the raised areas, or raised areas plus the background may both be painted--try dry brushing on the paint

## 6. PLACE THE PAPER ON TOP OF THE INKED PLATE AND BURNISH THE PRINT

Rub paper down firmly but carefully with hand, thumb, wooded spoon  
If water soluble inks or paints are used, work quickly so the paper does not stick to the plate. Oil inks may be used but are messier to clean up.

## REFERENCE:

Emphasis Art by Wachowiak and Ramsey. Intext educational Publishers, 1971.  
pp. 165-169 in revised edition



## SOME WAYS TO GET COLOR INTO A ONE-BLOCK PRINT DESIGN

(such as a cardboard print, linoleum block print, cork print, flexible plate material on wood, woodcut, meat tray, inner tube or other type of rubber glued to wood, fabric prints)

The most traditional way to put two or three colors into a block print is to make a separate block for each color. This is called the "color separation" process. It involves skill in proper "registering" so that colors will fit on to the correct area. This is a somewhat complicated process and not always practical for elementary age students.

Some ideas below may give you some ways of introducing one or more colors if only one block has been prepared. The block should be a good composition of small, medium, and large areas, a good balance of dark, light, and textured areas, with good interlocking shapes to unify the composition. Only then are you ready to think about the ways to get color...as your well balanced design will make it easier for you to plan.

1. Print the block on a colored paper...such as colored construction, wall papers, colored tissue, or other types. This is the fastest and easiest way for a child to get a two-color effect (ink is one color and the paper is the other)
2. Apply two or more colors of ink or tempera to the block at the same time. Work very fast if you are using tempera as it dries so quickly. You do not have to hurry so much if you are rolling ink on to the block (water soluble block printing ink is recommended for elementary school as only clean-up medium needed is water)

**BEFORE PRINTING:** prepare your own colors on papers that will be burnished on top of your block...try some of these methods:

- a. torn or cut paper shapes of colored papers pasted down in selected areas (arrange paper areas to fit the rhythm of your design..and its backwards!)
- b. laminated tissue on paper, all over the paper or only in certain areas
- c. stenciled areas..spatter, dry brush, sponge, brayer, chalk etc.
- d. "pulled prints" from wood grains, crackle papers, finger paints, ink on glass, flushed color papers, and other painted surfaces
- e. brayer backgrounds, nice for tonal effects..try brayer over textures, overlap
- f. other printed backgrounds you have tried (see sheets on wrapping papers)
- g. try light paint on dark paper as well as dark paint on light paper

**4. AFTER YOU PRINT YOUR BLOCK** you might explore these ideas for color.

- a. After first print is dry, re-ink your block with a new color different value of same col and re-print this on top of first color slightly "off-register" (to the right, or left, or up, or down) This may give a good shadow effect. Perhaps re-ink only a selected part of the block to re-print.
- b. Laminate tissue or tissue shapes on top of dry print. Use a lacquer or shellac for this as Elmer's glue mixture may smear your water based inks or paints.
- c. Stencil soft areas on to the print with spatter, sponge, stipple brush
- d. Add color accents with various stamping print methods such as "scrap" prints
- e. Cut up prints that you may have printed on different colored papers or tissues, and glue back the different colors together on one paper--or laminate the tissues back together on to a paper. This is a good way to use prints that may have mistakes or blotches in certain areas (cut them out!) As you put pieces back together for this collage print, try distorting the forms a bit for more unusual effects or abstractions.
- f. Brayer color areas over print, with a very dry brayer, small amount of ink

**5. WHILE YOU ARE CLEANING YOUR BLOCK**..as you gently sponge colors off a block, keep pulling prints..you may get some wet, soft effects or dry, textury faint prints. The sponge texture may come off on to your prints if you "dabbed" the surface as you cleaned it. Avoid too much water on cardboard blocks.